

# WOMAN'S HOME PAGE

CHARLES DWYER... Editor.  
EARLY FALL STYLES  
MRS. PURDY'S PARIS HINTS

At last the Paris dressmakers and their co-operators in New York have given us a glimpse of the models which will be shown throughout the season. The change is so strong, so different from anything we have seen before, that it is really only a gallery play. Every year, of course, changes come, but this year's change is so radical, so different from anything we have seen before, that it is really only a gallery play. Every year, of course, changes come, but this year's change is so radical, so different from anything we have seen before, that it is really only a gallery play.

That the style changes necessarily from time to time is true, but the changes which we see in our clothing, change is the law of life in higher matters than these. The changes which we see in our clothing, change is the law of life in higher matters than these. The changes which we see in our clothing, change is the law of life in higher matters than these.

The gowns I am showing are selections from Paris. I shall attribute them in the order of their presentation. Two Fabrics in Combination. The fad of combining two fabrics has been used through the summer, and now appear fall models showing cloth and satin in reverse combination—that is, the cloth used as a trim on the satin.

A French Topcoat for Autumn. The topcoat is a fad in Paris just now, and throughout the fall season we will see these smart, well-cut coats worn over morning frocks, and for traveling and short runs. This coat of melange in a heavy weave, has a peculiar yet attractive effect. The buttons set in metal are noticeably new.

Velvet Returns to Fashion. The French dressmaker after temporarily leaving velvet, has now taken it up again. In fact, many of the new designs for dressy wear show velvet in combination with other fabrics. This graceful frock of velvet is of a deep wine color, and the heavy flounce of velvet adds dignity as well as richness to the costume.

A New Fall Suit and Hat. All the new coats are extremely long, coming well below the knee, and the normal waistline is demanded. A printz suit of dark gray serge is shown here, the coat and skirt having the extreme trim, tailored look, that marks all the smart printz models. A pretty hat of gray velvet, trimmed with a large, wide, and trimmed with bunches of rosettes and ribbons, accompanies the suit.

Redfern Adheres to Moyenne Styles. Monsieur Redfern has been true to his first love, the Moyenne costume which he originated for the way which made this style of costume famous. The long, slender lines of the Moyenne mode are expressed in this frock of catwalk mohair, in the lustrous permed-weave. The embroidery on the panels matches the catwalk shade of the fabric.

Dressing for Winter on Dollars and Sense. Perhaps the cause for thankfulness that the same times are over, or that the manufacturer has realized that the woman who is dressed on her sense should be considered, as well as on her dollars.



THE LATEST COMBINATION FAD

AN AUTUMN TOP COAT

A REDFERN GOWN

the woman with dollars; but certain it is that there are more good-looking materials offered in inexpensive prices than ever before. And the dictators of fashion, too, must have had her in mind, for many of the prevailing styles show dresses of plain materials with wide plaid or striped bands at the foot of the skirt, offering to the ingenious endless opportunities for the combining of short lengths; and so the girl with a limited allowance may go forth joyfully to do her winter shopping, being assured that there are many good things awaiting her.

Desirable Materials. Broadcloth, of course, makes the hand-some street dress one may have, but the durable serge and cheviot and the new chevron stripes are in great demand for tailor suits. Many conservative women invariably choose their winter suit of black, adding a touch of color to the skirt or blouse to do away with a mourning effect. It is inconspicuous, and therefore may be worn for more than a season without noticeable comment. It is as suitable for church as it is for shopping, and the addition of light gloves and a ready hat makes it appropriate for even rather ceremonious occasions. But if black is not desired, dark blue or brown is equally as serviceable.

A dark blue serge could be made most effective if a vest of black satin, and blue covered buttons set in black, be used. The seams should be finished with a black satin piping, and as they are straight, satin ribbon mounted on a cotton cord, instead of the more expensive bias satin, may be used.

Suggestion for a Brown Dress. A brown dress with buttons and piping, showing a touch of burnt orange, would be most satisfactory. Many of the new models show these narrow satin pipings, and a lavish use of fancy buttons of loosely-wound cord or satin. They may be copied for less than one-fifth the price asked in the stores.

Black silk cord, and an adjustable vest, or rather two vests, one of silk showing a touch of gold braid, and one for the lower part of green denim or white serge, with a narrow piping of red.

tonne, showing a red-and-green Persian design. The vest may be backed or buttoned in, and if your last year's coat has shrunk in the unaccountable way coats sometimes have of shrinking, you will find it a very present help in time of trouble.

What Is Required. The materials required for such a suit will be:  
For the coat:  
4 yards of serge 36 inches wide...\$2.00  
5 yards of Dresden cretonne for lining...1.25  
Silk thread...10  
Cotton...10  
Hooks and eyes...05  
Accessories...1.00

For the skirt:  
6 1/2 yards serge...\$2.25  
Total...\$7.70

Accessories. By accessories I mean vest, buttons, or whatever trimming you may select.

For a small girl make a blue serge coat. Line it with cretonne, being careful to choose a stripe, or a shadowy design. Make the cuffs and revers of green velvet, Dresden silk showing a blue ground, or better still, if you have a collar and cuff set of white linen, done in the eyelet work, that was so much used last winter, use that. Not, of course, as it is now, but after you have transformed it into an expensive novelty. Edging the scallops is a band of solid green cretonne, caught with French buttons, or of broad round loosely caught to a foundation, which covers a mold. They may be mounted in a ring, buttonholed in silk or silkstone, black, as a rule, for that gives a touch of

CLOTH AND VELVETEEN

3 yards of serge...\$1.50  
3 yards of cretonne for lining...75  
Silk thread...10  
Hooks and eyes...05  
Total...\$2.40

For the Little Girl. For the littlest girl, a coat that is both serviceable and dressy may be made of fleece-lined pigskin. Buttons and bands, if sparingly used of white cretonne, showing a small flowered design, will give a Parisian air. Such a coat may be made for less than two dollars:

1 yard of pique at 30 cents a yard...\$1.35  
1 yard of striped cretonne...25  
Button molds...05  
Thread...05  
Total...\$1.70

Making Buttons. The making of fancy buttons and applique is as simple as the results are satisfactory. The buttons may be of plain or plaid satin, or velvet, of cretonne, or of broad round loosely caught to a foundation, which covers a mold. They may be mounted in a ring, buttonholed in silk or silkstone, black, as a rule, for that gives a touch of

FALL TRAVELLING COSTUME

smartness that is very desirable. The outer edge of the ring is caught to the under edge of the button. This setting gives a finish that looks very complicated.

If you wish something very chic, make a button of white satin, paint a Dresden flower in the center, and mount it in a ring of gold cord; this cord in silver or gold sets three yards for ten cents, and it may be combined most effectively in the making of applique bands. These bands are used on many of the expensive dresses, as narrow vests and panels, or to outline the square neck or jumper of dresses that are worn over a thin yoke or blouse. They are made of chiffon or net foundation, or show elaborate combination of embroidery, silver or gold threads and soutache braids. To buy them one must have dollars; to make them, only a little sense.

"Oh," you say, "it's all very well to tell such things to an expert needlewoman, but what of the girl who can't embroider? What of her?" Of one thing you may be assured, and that is, that she is of my own kin. For her the latch-string hangs always on the outside of the Little Shop in Arcadia, where these Dollars-and-Sense ideas are originated, and put to a practical test—

A Beautiful Waist. My waist shows a design done in velvet flowers, the exact shade of the dress. The stems were made by cutting the inch-wide ribbon in half, and covering a small cotton cord with it. In using the wide ribbon it is not necessary to double the ribbon. Cut it the desired length of the petals, allowing for a seam at one end, double across and stitch the ribbon in half, and on the side, point the stitched end and gather the other end on a round of cotton cloth, which serves as a foundation for the center of French knots that are done after flower has been basted on the goods.

The waist also shows a satisfactory way of altering a waist too tight to look well, and yet without tucks or fullness to let out. It was cut down the front, and a vest of narrow lace edge inserted.

The Use of Net. Many of the expensive dresses show an extensive use of net, and many of the fancy imported waists are of net, simply tucked, with long sleeves, for morning wear, and trimmed with lace and hand-embroidery for more dressy occasions. One of these "simple little morning blouses" I have seen belongs to a member of The Court of Dollars. The sleeves and front are hand-tucked; the only trimming is a jabot of the net that reaches from the collar to the belt-line—it came from a certain shop in Paris, where its wearer thinks she finds wonderful bargains—it is a "simple little blouse," and it cost the simple little price of \$25.00!

I have a blouse of net, only a little larger in mesh, and it costs one dollar and twenty-eight cents! If you could see it you would marvel greatly; for wash blond, as you know, is narrow, "and that quality," you say, "never sells for less than fifty cents a yard?" Of course it doesn't, but mosquito net does! It sells for fifty cents a yard, and it is two and one-half yards wide. Not the cross-barred kind, but the round mesh, which makes all manner of pretty things.

My Final Shirt-Waist. The bands, which go from the belt-line over the shoulders down the front and down the sleeves are worked simply by running a double thread of white silkstone in and out of the mesh, stopping at intervals, where a dot is made by whipping over a hard knot until it reaches the required "fatness." The work is so easy a child may do it. The space down the front is darned with lines that run down, then turn around and run up again. The cost of the waist was:

1 yard of net 2 1/2 yards wide...\$5.50  
7 yards lace edge at 10 cents a yard...70  
1 spool of silkstone...05  
Hooks and eyes...02  
Thread...01  
Total...\$6.28

This net may be used with telling effect in all manner of ways. A house dress of serpentine crepe, with the guimpe and sleeves of net, would be a paying investment for the winter's outfit for the debutante, or the troupeuse of a prospective bride. The cost would be:

11 yards of crepe...\$2.20  
1/2 yard of net...25  
1 spool of silk...10  
Silkstone...02 1/2  
Hooks and eyes...02 1/2  
Total...\$2.60

The College Girl's Dressing. For the college girl home for the holidays, a serpentine crepe of pale pink or blue, the unbuttoned front, and in the morning during vacation, may be made for less than five dollars—a small sum to invest for the pleasure it will give.

A recent letter from Paris told me of the very charming dancing frocks that are fashioned of hand-painted tissue and mousseline. They are painted in splashy conventional designs, and are of course most expensive, but the same effect may be obtained by the use of sheer white or pale-tinted organdie. Don't sew up the seam in your skirt till the design has been painted in.

To do this shadow work, which is very simple, more effective, and far preferable for the use of materials than penciling, sketch your design on heavy paper, and baste it under the organdie. Wash the flowers in with water colors, and outline them with irregular splashes of black, working just as you would on paper. If you cannot draw your own design, and are "ten miles" from a designer, you may find a design on a scrap of wallpaper or cretonne. Trace this on a piece of organdie, and baste it over a heavy paper. Basting the model to the material is preferable to pinning.

## TALKS ON DRESSMAKING

### A Simple and Sure Method of Adapting a Waist Pattern

EVERY now and then I receive a letter from some reader who gives me these measurements (which are greater than those of the largest pattern) and asks how she can get a pattern by which she can make her own dresses. Usually these measurements are given in such a way that they are very different proportions from those of a pattern. Each set of measurements that I receive in this way would require a special cut-to-measure pattern, as no two, even with same-bust measures, have waist and other measures to correspond.

Now it is no part of the business of the seller of patterns to tell his clients how to prepare their own, but I feel that I shall be no less than a good pattern-maker (and the professional, too, if he wants my help), to explain away the difficulties and point out the ways that are simple—when you know them.

Baselines of Dressmaking. Dressmaking to a woman who knows absolutely nothing about it seems such a difficult and mysterious undertaking that I am filled with admiration for the courage and pluck of anybody who attempts it, whose questions prove their lack of knowledge. A good pattern is a well-planned and accurate model of the garment to be made, and it is the

smaller addition on each seam will produce the desired increase. The ideal method is to cut the French lining, fit the bodice, and then cut the bodice, fitting it yourself if you take time to it, then put it on a bust form and pad it where needed to make it firm and strong and according to your own shape.

Value of Bust Form. Bust forms are of several kinds. There is the extension form, that every one who can possibly afford it will have. Fitting this, a much lighter and more cheaply-made form of paper-maché is sold in the large department stores of every city. These are not adjustable, but are sold in the different bust sizes.

My mother had a favorite proverb with which to meet my youthful excuses—the needle was bent, the scissors not sharp—"A poor workman always blames his tools." Of kindred belief must be the courageous and determined friend who has written me that, finding it impossible for the time being to get a bust form, she took a flat 24-in. ruler, across it, as shoulder support another shorter stick, then wound and sewed about them straw and hay, until the improvised form approached the shape and size. Then she pinned the lining over it and completed the padding with hand-fuffs where needed.

Others have pinned the lining around a pillow, or even two, though it is not so easy to get good shape in this way. Because the lining is filled snugly, a well-shaped figure does not naturally result, and that is a lesson that stout women and the makers of their dresses should take to heart. A properly constructed

portioned lining and outside drapery with the seams in the right places and running at a proper slant, will make a figure look entirely different from one with careless cutting which is called "a fit," simply because the figure fills it smoothly and there are no wrinkles.

Adapting the Shoulder Seams. If you will look at any pattern you will notice an extension above the shoulder seam on the front sections. When the bust size is larger than that of the pattern, judgment will tell you that increased room is required on both the length and breadth. Note also that it is necessary to extend the neck-line correspondingly, that the fit at this point shall be snug and properly close.

This is not a lesson in drafting; it is just a careful and experienced dressmaker's way of adding inches where she knows they are needed. I call your attention here to an extension at the underarm seam, principally because I want to show how, when you do this, you must also extend on the lower part of the armhole. Increase on the length of the shoulder-line will rarely be necessary, as that line lengthens in almost imperceptible proportion to the rest of the figure. For the same reason, though the lower part of the French dart seam may need an increase, it will not likely be necessary in the upper part.

Large Waist Measure. When the waist measure is very large in proportion to the bust, there will probably be more increase at the front than the back, and most of this must probably be allowed at the dart and center-front. In the abdominal develop-

ment is correspondingly full, the new cutting-lines will run toward each other again at the lower part of the dart, instead of being practically straight from the waist-line to the lower edge. Transfer to the edges of these new cutting-lines all the notches in the pattern's edges, in the same relative positions. The underarm gore is increased about the same quantity at each edge, but at the top the line must be extended, that it may join the extension at the armhole edge of the front.

Arranging the Back. Though an over-long shoulder-line is unbecoming to a stout figure, the width across the back should be sufficient to avoid any drawn look. Measure a dress that fits comfortably across, and if this pattern needs increasing, divide the quantity, making a little at the center-back, a little on each edge of the French-back seam (starting the increase just below the shoulder) and a little at the armhole edge. Allow an extension at the top of each of the two side forms.

Considering these directions has brought to my mind the principal argument in favor of the pattern with a certain allowance, if it needs an argument. Whatever disposition on the cloth you make of the pieces of such pattern, whether to fit in as closely to each other as possible for economy in cutting, to separate in order to allow a little extra seam in a material that ravel, or to permit necessary increases at any figure point—your seam is always safe. You do not need to consider it and allow for it, or perhaps forget it and ruin the goods.

## OUR CHILDREN

### Let Children Be Children

Writers and lecturers are constantly urging the duty of parents being companions to their children. It is undoubtedly desirable that they should be, but with our modern life in apartments and flats, I sometimes question whether the little ones are not thrown too much with their parents, and a danger does not threaten on too close companionship with elders. A child needs a certain amount of freedom and relaxation from effort, and the constant association of older people is apt to be too stimulating. Particularly is this the case when the mother is the mother's rather than on the child's level.

Mothers, let us be children with our children, rather than make them old before their years in the knowledge and ways of the world. Childhood at best is of short duration, and we should so bring up our children that in after years they may say with St. Paul, "When I was a child, I thought as a child and spake as a child." Let them leave to manhood the putting away of childish things.

Teaching a Child Moral Responsibility. Among many experiences bearing upon the relation of parents, school and child, the wise and judicious action of a father toward a wilful and capricious daughter seems most worthy to be told. The little girl was twelve years old when she enrolled herself as a member of a School Garden, of which I was Supervisor. In this particular garden

each child owned an individual plot, in which vegetables were raised, the plot being attended to three times weekly, after school hours in the spring and fall, and in the morning during vacation.

About the middle of July, Marion came to me. "Miss Bennett," she said, "I am going to give up my garden."

"Why, Marion," I exclaimed, "what is the matter?" "Well, it's hot, and I'm tired of it; so I am going to leave."

I argued with the child for some time, but without effect. Two days later, however, she appeared with her class as usual. "I am going to keep my garden," she announced. "My father says I have to keep it. He says I entered this work of my own free will, planted my seeds, and now I must stay and care for my plants until the garden ends." And she resolutely set to work. When the season ended she said:

Marion has been a successful gardener now for four seasons. Under the guidance of a wise father she has acquired perseverance and loyalty to work undertaken. She has learned that when she voluntarily commits herself to a course of action, she must accept certain responsibilities incident to that action, and that she cannot shirk those responsibilities without forfeiting the esteem of those whom she holds dear.